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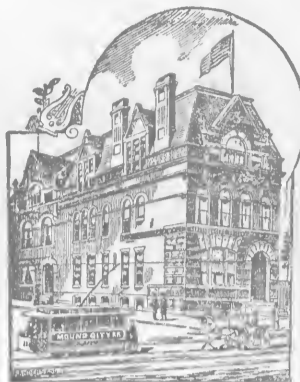
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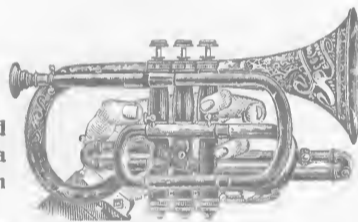
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Journal.



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to the
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The Tuesday Musicale of St. Louis.

The Portrait of Mrs. W. A. Bonsack, President of the Tuesday Musicale, which appears on the title page, is a fitting opportunity to give a brief account of the Club.

The Tuesday Musicale was organized in the Fall of 1894. The object of the Club being to sustain a high standard of musical work among its active members and to advance the interests and promote the culture of musical art in the City of St. Louis. There were nineteen charter members and Miss Anna Vieths, now Mrs. James Pedersen of New York, was elected President, which office she held for two years. The first year the Club held its meetings at the homes of the members, but the second year there were very few homes large enough to accommodate the increase of membership and the recitals have since been held at Memorial Hall. There are three classes of membership: Active, Student and Associate.

Active membership is open to women only and now numbers sixty five. At the beginning of the present season the Club was divided into four sections, each section holds a private meeting once a month and has its own Chairman, who prepares the course of work. Last year the Club had for its President Mrs. Nellie Strong-Stevenson under

whose able leadership an Operetta: "Powder and Patches," composed by Rosalie Balmer Smith, libretto by Miss Alice Hellmers, was presented with great success.

Mrs. W. A. Bonsack enjoys the distinction of being the first vocalist elected to the President's Chair. The present Officers of the Club are: Mrs. W. A. Bonsack, President; Mrs. J. I. Blair, 1st Vice-President; Mrs. W. A. McCandless, 2d Vice-President; Miss Marie Jones, Rec. Secretary; Miss Grace A. Taussig, Corresp. Secretary; Miss Emma L. Taussig, Treasurer; Mrs. Houston Stevenson, Honorary President, and Mrs. Pederson, Honorary Vice-President.

In conclusion it affords us pleasure to pay a special compliment to Mrs. W. A. Bonsack as an accomplished Alto singer; the quality of her voice, perfect enunciation and tasteful expression have often been highly commented upon; in connection with this its well to state some facts which may account for the lady's proficiency; we learn that when still quite a young girl she had a lesson every day for thirteen months, in Stuttgart under Frau Schroeder-Hanfstaengel. With such a foundation good results must naturally follow.

Entre-Nous.

It has been suggested that our Symphony Orchestra should make arrangements to visit neighboring cities where music is appreciated, such as Alton, Ill., for instance. There are many places within easy reach which no doubt would appreciate orchestral music and make a bonafide engagement so that no financial risk would occur.

Since the anonymous attacks on the Choral Symphony Society in the "Mirror," and the "Mischiefmaker" which appeared in last month's "Musical News," the ladies of our Musical Clubs have been doing a little detective business and feel fully convinced that the letter signed "Member of an Amateur Club" was never penned by one of their own members, who are all in hearty sympathy with the Choral Symphony Society, but was written, as suggested in our paper, by a man, not a gentleman, belonging to a male chorus.

Mr. Bullard, musical critic of "Time and the Hour," said in that weekly: "By the way, the overture to 'Gwendoline' is so exceedingly difficult as to be well-nigh unplayable even by modern virtuoso orchestra." When our Symphony orchestra played that stupendous work, some local croakers unable to understand the composition on account of its difficulty thought the fault laid with the performance.

The photo of Mrs. K. J. Brainard which appeared in last month's issue was not as good an artistic work as we would have wished, hence we present this month her picture which we feel sure will please her many pupils and friends.



Miss Martha Kellersman the rising young soprano is filling a very satisfactory position at the Central Pres. Church. She has a full rich and high voice, and her friends look forward to a bright future before her.

She received her first instruction from Miss Laetitia Fritch, the well known opera singer of this country.

Several years ago Miss Kellersman and sister sang at the Zion Ev. Church, and her singing there brought her many plaudits from the public, later on she accepted the position as soloists at the Central Presb. Church, which position Miss Martha is still filling, her sister having left to join the Quartette at Temple Israel under Mr. Robyn's direction.

She comes of a musical family, her mother and father having both been singers in their younger days. She is a member of the Estudiantina Quartette which has been filling some very successful engagements this season, both in city and out.



St. Louis Musicians and Amateurs in general are invited to send us their M. S. compositions, which if found acceptable will be published in "The Musical News."

Miss Marion Ralston had the honor of being elected as corresponding secretary of the National Federation of Women's Musical Clubs which had its meeting lately at Chicago.

Mrs. Sally Burleigh, a very talented contralto has recently returned from the East, where she has been studying for the past two years.

The subscribers for the Choral Symphony Society are promised two excellent Concerts in March. Miss Jennie Osborn has been engaged as Soprano Soloist to appear March 3, and Mendelssohn's *Elijah* will be given March 17. Emma Juch and Fragon Davies are engaged for the occasion.

Miss Blanche Sherman of Chillicothe, Mo. a young pianiste 16 years old, who is said to have marvelous power and a thorough musician, will give a Recital March 26th, under the auspices of the St. Louis Musical Club.

Miss Nellie Nelleti, possessor of a very fine Soprano voice, is here in the city on visit.

Mr. E. W. Stamm, to whom the song "Memories" is dedicated which appears in this month's Musical News, possesses a beautiful tenor voice; his singing is characterized by great taste and free from all vain ostentation.

Mr. E. R. Kroeger's Second Piano Recital given in the Y. M. C. A. Hall, February 28, was attended by a large and enthusiastic audience. The three Sonatas by Beethoven, Op. 2, No. 1; Op. 27, No. 1 and part of Op. 111 were played in a masterly and intelligent manner. Mr. Otto Hein's singing of "Adelaide" and "Kennst du das Lied" was a delightful treat.

Mr. H. H. Darby, organist of Christ Church Cathedral, scored a great triumph at Paris, Ills., Feb. 17, where he gave an Organ Recital in the Christian Church. His program consisted of classical and modern compositions; he was assisted by Master Georg Will, one of the Cathedral boys whose Soprano Solos were well received. Mr. Harris Davis played a Solo on

the French Horn and Mrs. Maurice Sholem of Cleveland sang an Aria from Verdi's Opera "Ernani."

Plancon the great french basso, sang at the Apollo Concert Febr. 8th, to the unspeakable delight of his hearers. I never heard Schumann's "The two Grenadiers" sang with such dramatic fire before. He had to repeat it. The Apollo Club is without a doubt one of the best male choruses in the country. In tone quality, balance, coloring from the finest pp to the more powerful ff, enunciation etc.; the Apollo boys did the best I heard in this country. Alfred Robyn deserves great credit for his work. He has just the necessary qualification for conducting a male chorus. His piano playing is too well known and appreciated to need any comment. He played Wagner's "Waldweben" and Chopin's "Ballade" in A, the latter one in a somewhat excentric way, but with a full mastery of all technical difficulties. P. M.

The *Soiree Musicale* given by Mrs. K. G. Broadus at Hotel Beers, Feb. 10th, attracted a large, aristocratic and music loving audience and may well be pronounced *une affaire recherchee* if toilets, good music and a choice program, embracing twenty numbers, precludes the possibility of entering into details, fourteen of which were purely vocal selections which amply testified to Mrs. Broadus excellent method of developing the voice upon a legitimate basis as in no case was there any straining of high notes. The following ladies participated in the program: The Misses Farr, Lucile G. Brown, Pongnet, M. Searles, Henderson, Geiseke. Keet and Harvey, also Mesdames Halsey Ives, G. Weld, James L. Blair. The Piano accompaniments were played most acceptably by the Misses Pettingill, Nohl and Mahan.

St. George's Epis. Church, Olive and Pendelton will give its second musical service on Sunday, March 6th, at 4:30 p. m.

Programme: Offertory, Adagio from I. Organ-Sonata, Mendelssohn. Bariton-Solo Jesus a new heaven, Gaul. Violin-Solo Walter's prize song, Wagner-Wilhelmy. Organ, a. Serenata, Moskowski., b. Intermezzo, Mascagni. Anthem, No shadows yonder, Gaul. Violin, Legend, Wieniawsky. Or-

gan, Funeral march of an American hero-composed in memory of the gallant Lieut. Jenkins of the Main., Prof. Paul Mori, organist, assisted by Prof. Owen, Bariton. Prof. P. Nemoures, Violin.

The Ev. Jesus Church Choir had a most enjoyable vocal and instrumental Concert on Feb. 17th at Lemp's Hall. The large and enthusiastic audience manifested their thorough appreciation of the different numbers of the programme by the heartiest applause. Hon. Hy. Ziegenhein opened the Concert with a very humorous speech.

The length of the programme and the demand for encores preclude the possibility of entering into details.

The following ladies and gentlemen participated in the Concert: Mrs. Oscar Bollmann Misses Emilie Detering, Ida Hollnig, Amelia Gabriel, Louisa Schlette and Bertha Maier, and Messrs. Prof. P. Austmann, Prof. Carl Becker, Oscar Bollmann, Heney Aehle, Chas. Detering, H. Bauersachs, J. Schneider, George Maier, Jean Wagner and Master A. E. Juede. The singing of Mrs. Oscar Bollmann was an artistic success and the excellent playing of Miss Emilie Detering deserves special mention in as much as it reflects great credit on her teacher Mrs. Emily Boeddecker.

Rev. Fink and Prof. Austmann have every reason to feel proud of the success of the concert.

Geo. Buddens' First Piano Recital.

A small but selected audience had gathered at Memorial Hall, Jan. 28th. We are sorry, to state that St. Louis musical people does not appreciate to have such an accomplished artist like Mr. Buddens in their midst. Although some of our most prominent professionals could be seen. The following program was executed:

1. Variations on a Tema, Bach-Liszt, from the Cantata "Weinen—Klagen;" 2. Sonata, B Minor, op. 58, (a) Allegro Majestoso, (b) Scerzo, (c) Largo, (d) Presto non tanto, F. Chopin; 3. Legende, Valse Humoresque, S. Stojowski; "In Autumn," M. Moszkowsky; Valse Caprice after Strass, C. Tanssig; 4. Consolation No. V., Rhapsodie Hungroise No. VI., F. Liszt.

The opening piece, regarding its great difficulty was not received as it ought to be. The Choral in this piece: "Was Gott that, das ist wohlgethan," made a deep impression. It was played magnificently and with fine expression.

The B minor Sonata is not often heard, but Mr. Buddens acquitted himself in a splendid way, showing himself a master of technique. A stormy applause followed the "Largo," perhaps the best Chopin ever wrote. It is unnecessary to go into details, Mr. Buddens has proven himself in every respect a virtuoso of unexceptional qualities. After the popular Rhapsodie by Liszt the performer was com-

pelled to give an encore by playing the finale from "Tristan and Isolde."

We all wish, that Mr. Buddens may stay with us, even if the financial success was not the expected one. W. L.

George Buddens' Second Piano Recital.

The large and enthusiastic audience which attended Mr. Georg Buddens' Second Concert was a high compliment to the artist; as he had already appeared at a Symphony Concert, again at a Recital he gave about a month ago, besides having played as a guest at some of our Musical Clubs he was not exactly a novelty hence to be able to attract so large an audience must be taken as a substantial proof of Mr. Buddens' sterling qualities as a pianist of high attainments. To estimate the artistic merits of a musician it is necessary to hear him not only more than once, but also in the interpretation of compositions of various styles and schools. Mr. Buddens could not have made therefore a better selection than the following program:

I. "Variations Sérienses," Mendelssohn; II. "Sonata, C Sharp Minor" (Moonlight), Beethoven; III. 2. "Préludes," 2. "Etudes," "Waltz" op. 62, No. 1, "Impromptu" F. Sharp Major, "Ballade" G Major, "Ballade" A Flat Major, Chopin; IV. "Prélude" C Sharp Minor, Bachmaninoff; "March of the Dwarfs," Grieg; "Air de Ballet," E. R. Kroeger; "Rigoletto" Fantasia, Liszt.

The Mendelssohn Variations were played most satisfactorily; the technique was perfect, the interpretation intelligent with due regard to dynamic effects which riveted the listener's attention to the very end when he was rewarded with the warmest applause. The "Moonlight" Sonata was especially interesting in the last two movements; there was no deficiency of poetical expression in the Adagio but the tempo was rather dragging. The Chopin numbers revealed Mr. Buddens' poetical emotional nature as well as artistic qualifications in the highest degree; the preludes and études were excellent specimens of both giving him special opportunity to exhibit the dexterity of his left hand. Both ballads received a brilliant interpretation and were loudly applauded. In the Rachmaninoff Prelude Mr. Buddens had an excellent opportunity of exhibiting a broader and fuller style of playing for which the principal motive of three tones A, G sharp and C sharp is well adapted. Next to the spirited "March of the Dwarfs" Mr. Kroeger's "Air de Ballet" received a very careful and intelligent reading. This dainty composition was published in the February number of "The Musical News" and cannot fail to please all tasteful teachers and repay advanced Amateurs to study the same; the applause which followed was a deserved compliment to both player and composer. The Liszt Fantasia was placed on the program by special request as Mr. Buddens' playing of the same on a previous occasion was listened to with so much interest that his friends were anxious to hear it again. There

is no composition of the bravura style which enables the player to show his virtuosity to greater perfection, as it exhausts technical means of expression and captivates with its charming melody.

St. Louis Musical Club.

The St. Louis Musical Club has every reason to feel proud of the artistic success of its fifth recital which was given January 29. Space forbids us to enter into details. The vocal numbers were given by Mrs. Charles T. Clark who sang a Recitative and Aria from Mozart's Marriage of Figaro very acceptably. Mrs. C. A. Lewis of whose artistic singing we spoke lately confirmed and strengthened the favorable impression she made then. Mrs. Halsey C. Ives sang Hartman's Schwanenlied with great taste and feeling; her German enunciation was very good. The piano Solo by Miss B. Crumb was played very well, her technique and interpretation were very satisfactory. Miss Adelaide L. Kunkel distinguished herself by her playing of Lizt's Rigoletto Fantasia, which brought to mind pleasant memories of her father the late Jacob Kunkel. Her performance was characterized by poetical delicacy as well as by great vigor; in the former one recognized her gifted father and in the latter her uncle Mr. Ch. Kunkel under whose careful training she has attained so high a degree of excellence. Miss Selma Krausse is an artiste of which the Beethoven Conservatory has every reason to feel proud to number her as one of its teachers, her performance of two movements of Gabriel Pierné's Concerto in C minor was an exhibition of virtuosity and refinement in every particular. Mr. M. I. Epstein played the orchestral accompaniment in a masterly style. The Violin Solo by Miss Edith Bausemer was a revelation of innate artistic talent and evidently fostered with great care. That the young lady's parents rank among our best musicians is well known, and thanks to the thorough training of so able a teacher as Mr. George Heerich the young lady has attained a very high degree of technical skill, perfection of bowing and faultless intonation of which the Sarabande and Gavotte were the best evidence. Her emotional temperament found excellent opportunity to manifest itself in Papini's "The White Rose" which was given as an encore in response to the spontaneous and hearty applause. Mrs. Bausemer's piano accompaniment was excellent. Upon enquiry it is learnt that Miss Bausemer devoted six years of hard study before making her debut; the latter fact is mentioned for the benefit of fond mothers who often obtrude their prodigies upon the public after one or two years tuition.

The program of the Third Artists' Recital which the St. Louis Musical Club presented Feb. 26, was of so attractive a character, that every seat was occupied. The Duet from Act II, Scene 3, "Samson and Delilah," Saint-Saëns; sang by Miss Ringen and Mr. Humphrey, was a delightful interpretation

and received with warmest and well deserved applause. But the chief attraction was the performance of "The Rubaiyat" of Omar Khayyam by Liza Lehmann, sung by Misses Kalkmann and Ringen, Messrs. Humphrey and Porteous; accompanist, Mrs. C. B. Rohland. Space forbids to enter into details of this charming and original musical setting by an American lady. The singing was exceptionally fine; the Quartetts went well and spirited although Mr. Porteous magnificent voice overpowered the others at times. Enunciations and artistic feeling were beyond reproach in all the numbers. Mrs. Rohland was deservedly complimented for the careful drilling and accompaniment of the composition.

The sixth Recital of the St. Louis Musical Club was devoted to Russian and Scandinavian Music. A Piano Quartette "Ballet" by Tchaikowsky was played by Mrs. Kimber, Mrs. Ferriss, Miss Weiner and Miss Eggers in a very acceptable manner. The Sonata for Violin and Piano by Grieg was ably interpreted by Miss Agnes Gray and Mrs. C. B. Rohland, both ladies were loudly and deservedly applauded, although the composition is by no means as attractive as many of Grieg's other works. Miss Stella Weiner added fresh laurels to her already well established claim as one of the best pianists of the Club by the four Solos which she played in an artistic and finished style. The Vocal Solos by Mrs. George C. Carrie and Mrs. M. E. Latey deserve warm commendation. Mr. Georg Buddens must look upon it as a high compliment to his talent, that he was invited to contribute some Solos which were greeted by the heartiest, spontaneous and most deserving applause.

Tuesday Musicales.

The Recital given Feb. 8th presented the following highly interesting programme:

Allegro from Mendelssohn's Scotch Symphony, Misses Pape, Vieths, Randall and Bienenstock. Violin Solo, Miss Gertrude McCreery. Sonata-Grieg, Miss Caroline Bienenstock. Aria de Isabelle-Herold, Miss Mildred Kellogg, Violin Obligato by Mr. Oberkircher. Sonate, Op. 53, Allegro, Adagio, Finale-Beethoven, Miss Marion Ralston. Aria from Herodiade-Massenet, Mrs. W. G. Romer. Concerto-G Minor-Mendelssohn, Miss Adelaide Randall. (Orchestral part on second piano by Miss Thrane.) Good Night, Rheinberger, Miss Black Mrs. Luyties, Mrs. Bonaek and Miss Ringen. Unfortunately we were prevented from being present on this occasion.

Memorial Hall was thronged Tuesday afternoon, Feb. 22d, by the members and friends of the Tuesday Musicales to enjoy the recital of Miss Berenice Crumb and Miss Jessie Ringen, which was an artistic treat. Miss B. Crumb had been heard before and been spoken of in

terms of praise, but she never appeared to greater advantage than on this occasion. The high art-aim of the young lady was manifested by the classical selections which she played. *Præludium* and *Fuga* (without opus No.), 17 *Variations serieuses*, op. 54, Mendelssohn; *Fuga*, G minor, J. Rheinberger; *Zwei Rhapsodien*, op. 79, Johannes Brahms; *Romanze*, aus op. 28, Robert Schuman; *Etude*, op. 3, No. 2, Paganini-Schumann; *Rhapsodie Hongroise*, No. 13, F. Liszt. What careful preparations these compositions had undergone was evident from the fact that they had been all memorized. Her technic is above reproach, there was nothing effeminate in her touch; an intelligent interpretation marked all the numbers. The Schumann *Romanze* deserves special praise for the fine poetical feeling with which it was played. Miss Jessie Ringen's vocal selections were all of a high order and sung with great taste and discrimination. The delicate control of her voice was specially noticed in the aria "*Come raggio di sol*" by Caldara. The two German *Lieder* by Schumann were excellent as was also the sprightly Dance Song by Haendel. Her emotional temperament exhibited itself in "*A Summer Night*" by Goring Thomas which called forth so spontaneous an applause that an encore was inevitable when she responded with a charming French song.

Guilmants' Recital.

St. Louis was honored in the limited space of 2 weeks by the visit and public appearance of two of the world's greatest artists. Guilmant, the Organ Virtuoso, and Plançon, the greatest living Mephisto. Both are Frenchmen, both have their home in Paris, the great music centre of Western Europe. I will talk about Plançon in another article on the "Apollo Club Concert," where he sang to the unspeakable delight of his hearers. Guilmant gave his only recital at the *Second Baptist Church*, Tuesday Eve'g, Febr. 1st, before a crowded house, anxious to hear the great artist. The Organ was sadly out of tune, notably the Reed stops.

His program included pieces of all the different schools, the German and French prevalent. His Sonata in C minor abounds of counterpointal combinations, but there is nothing forced or unnatural about them. Everything comes out fresh and spontaneous.

Another feature struck me, that shows his greatness, that is, he never uses any tricks, to make effect upon the hearer. He plays the music before him as a musician. His position before the organ is quiet and perfectly at ease in the most difficult passages.

Monsieur Guilmant was very ably assisted by the Second Baptist Church Quartette: Mrs. Cunningham, Miss Ringen, Messrs. Humphrey and Porteous. The two ladies, whose reputation is too firmly established to need any comment sang each a solo and the Quartette, without a doubt the best Church Quartette in St. Louis, sang a *berceuse* without accompaniment; it was a great treat and I never heard a quartette rendered better and with more finish.

PAUL MORI.

Choral Symphony Society.

Although the Seventh Concert, which took place February, 3, did not present any particular novelties as far as orchestral works are concerned, yet it was in every respect a thoroughly enjoyable one and in keeping with the character of a "popular" program. Wagner's Overture "*The Flying Dutchman*" and Grieg's fantastic Suite No. 1 "*Peer Gynt*" received a careful and intelligent interpretation. Schumann's "*Traumerei*" had to be repeated. The engagement of Mr. H. Evan Williams was hailed with pleasure by all lovers of the vocal art. The Aria "*How frail and weak a thing is man!*" from Gounod's "*Queen of Sheba*" was a delightful and captivating piece of vocalization and dramatic expression, made doubly so by the most perfect enunciation. In response to the storm of applause he sang "*Love abiding*" by Jules Jordan. Of the three selections of songs which Mr. Williams sang in the second part Schumann's "*Moonlight*" was another evidence of an artistically trained voice; the purity of the sustained tones and the tasteful employment of the *portamento di voce* deserve special mention. Clay's "*I'll sing the songs of Araby*" was given an encore. The Concert concluded with Strauss's charming Valse, "*Tales from the Vienna Woods*," the Zither Solo in the introduction added considerably to the dreamlike effect of the music for which the tone quality of the instrument is especially suitable.

Sullivan's musical setting to extracts of Longfellow's poem "*The Golden Legend*" was the feature of the Eighth Concert given by the Choral Symphony Society. It is a noble work of one who is chiefly known to Americans by his light operas of *Pinafore*, *Mikado*, etc. To these it must have appeared like a revelation, while to the musicians it was another substantial evidence of Sullivan's thorough musicianship. This dramatic Cantata is so fraught with delicious melodies, rich modulations, brilliant orchestration and characteristic rhythms, that it requires more than one hearing to fully appreciate the merits of the same. One thing, however, is certain, that it is an extremely difficult composition which not only a mere casual examination of the score reveals, but it can also be noticed upon the first performance. The difficulty lies in the treatment of the vocal and instrumental treatment, the former are seldom supported by the orchestra. Not only are the two forces treated as two separate and independent masses, but the singer's difficulties are further increased through rhythms apparently at variance; a notable instance is the Tenor Solo "*Through every vein I feel again*," in which the melody is in even common time, while one part of the orchestra has *triple* quarter notes, varying with even eighth notes, while at the same time other instruments have *sextollets*. Such combinations are not only bewildering to the experienced musician but cause the hypercritical nunsull, who knows nothing of music, to cry out that the musical director or the singers are at fault.

Let it be briefly stated that the performance was excellent, bearing a few insignificant places. The Soloists were Mrs. Corinne Moore-Lawson, Mrs. W. A. Bonsack, Mr. George Leon Moore, and Mr. Gwyllim Mills. There is no greater favorite in St. Louis than Mrs. Lawson, as has been proven by the many engagements she has had here; the purity of her bell-like voice, her distinct enunciation and excellent method of vocalization recommend themselves to all admirers of vocal art. With what fervor did she not deliver the Solo "*When Christ ascended*" and the subsequent meditation "*My Redeemer and my Lord*," which blended so charmingly with the *Cor anglais* which a local critic designated to be the *Oboe*; and how brilliant did not the high B flat ring out in "*Christe eleison*"! The Alto part was sustained by Mrs. W. A. Bonsack in a most praiseworthy manner; her rich and sympathetic voice had full scope to reveal itself to the greatest advantage. The musical quality of her low tones deserve special commendation, the ending of the first Solo on the low F was a point in evidence. Mr. Miles covered himself with glory; the part is an extremely difficult one, but he was fully equal to the task. The quality of his voice, especially in the upper register in the Solo "*Let them quietly hold their way*," was a vocal feat which will not easily be forgotten; the excellent Cornet Quartet accompaniment seemed to inspire him with unusual vigor. The tenor has a rather thankless part in the opening scene; first impressions are generally everything and to personify the sick Prince Henry with a faint voice, as poet and composer represent him to be, does not give the singer a good opportunity to be judged fairly; it seems as if he were straining his voice, however, Mr. Moore showed later, in his Solos and the Duet with Elsie, that he is a very good and well schooled tenor. The orchestra deserves praise although the Chromatic passages of the Basses in the introduction were very weak; likewise in the sixth scene, where the flutes have solo passages during the first 24 measures, the effect was marred by the sustained vibrations of the bells producing dissonances. The Chorus was excellent, especially the unaccompanied Evening Hymn "*O gladsome light*"; the time was good, the intonation perfect to the very end and due attention to the marks of expression characterized the whole; nevertheless, it cannot be denied that the society lacks good *second* basses which were missed in the last 16 measures of of this Hymn. The final *fugato* "*The deed divine*" deserves great praise. Mr. A. Ernst is to be congratulated upon the successful performance.

CAUTION.

The undersigned regrets to hear that an unprincipled person has travelled in the country representing himself as agent of "The Musical News" and collecting subscriptions. We herewith caution our friends and subscribers not to pay any money except to the undersigned or his accredited agents whose name will be published later.

WALTER LUHN,
Proprietor and Publisher.

Dedicated to Mrs. S. Scott, St. Louis.

FANTASIE - BERCEUSE.

Allegretto comodo.

by Paul Mori.

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of music. Each system contains a treble and bass staff. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The piece ends with a final cadence marked "Ted. *".

3

p

Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. Dynamics include *mf*. Fingerings are indicated by numbers 4, 5, 4, 5. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. Dynamics include *un poco rit.* and *largamente.* Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. Dynamics include *p* and *mf*. The instruction *dolce. un poco animato.* is written above the treble staff. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. Dynamics include *p*. Pedal markings are present below the bass staff.

First system of musical notation, measures 1-2. The treble staff features a complex melodic line with many beamed sixteenth notes and eighth notes, including trills. The bass staff provides a harmonic accompaniment with chords and single notes. Measure numbers 1 and 2 are indicated below the bass staff.

Second system of musical notation, measures 3-4. Similar to the first system, it contains dense melodic passages in the treble and accompaniment in the bass. Measure numbers 3 and 4 are indicated below the bass staff.

Third system of musical notation, measures 5-6. The treble staff continues with intricate melodic patterns. The bass staff has a more active role with moving lines. Measure numbers 5 and 6 are indicated below the bass staff.

Fourth system of musical notation, measures 7-8. The musical texture remains consistent with the previous systems. Measure numbers 7 and 8 are indicated below the bass staff.

Fifth system of musical notation, measures 9-10. The final system on the page, showing the continuation of the musical piece. Measure numbers 9 and 10 are indicated below the bass staff.

8

f un poco piu largo.

8

molto largamente.

8

tempo primo.

p

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble and bass staff, with a key signature of one sharp (F#) and a time signature of 3/4. The first system includes a forte (f) dynamic marking and the instruction 'un poco piu largo.' The second system continues the piece and includes the instruction 'molto largamente.' The third system begins with a piano (p) dynamic marking and the instruction 'tempo primo.' The fourth and fifth systems continue the piece with various musical notations including notes, rests, and dynamic markings. The score is marked with '8' at the beginning of the first, second, and third systems, indicating a specific measure or section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of music on page 7. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of music on page 7. The musical notation continues from the first system, maintaining the same key signature and dynamic level.

Third system of music on page 7. This system concludes with a piano (*pp*) dynamic marking. A first ending bracket labeled '8' spans the final measures of the system.

Fourth system of music on page 7. It begins with a first ending bracket labeled '8' from the previous system. The music continues with a piano (*pp*) dynamic.

Fifth system of music on page 7. The musical notation continues with a piano (*pp*) dynamic.

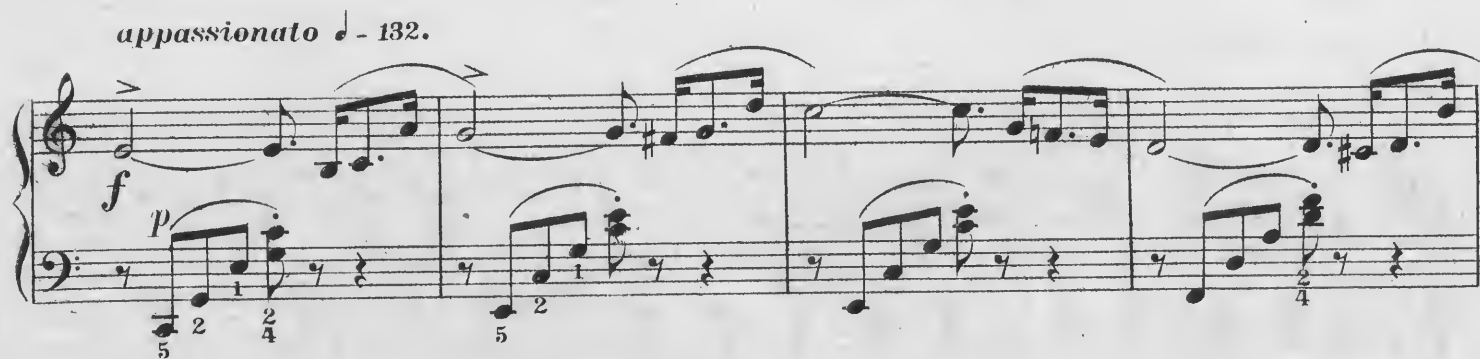
Sixth system of music on page 7. This system concludes with a pianissimo (*ppp*) dynamic marking. It includes a first ending bracket labeled '8' and ends with a double bar line and a repeat sign.

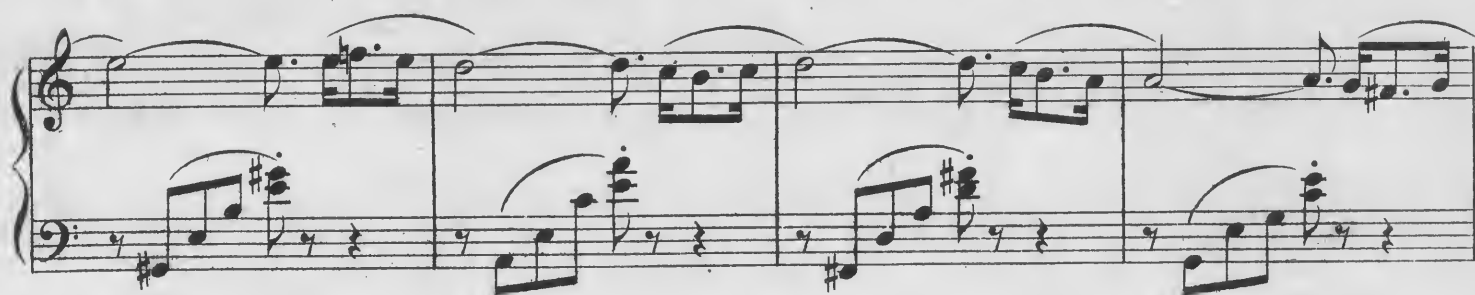
Dedicated to W^m H. Sherwood.

FEUILLETON.

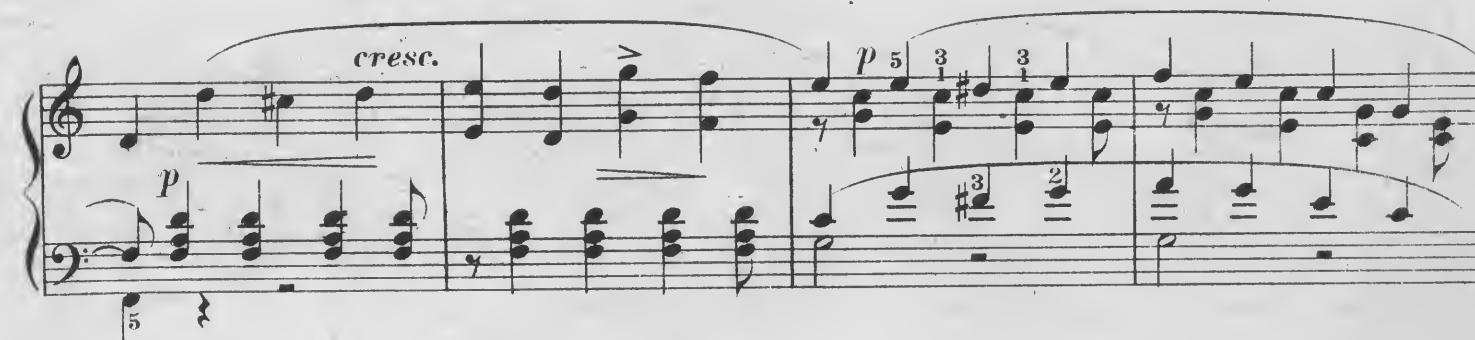
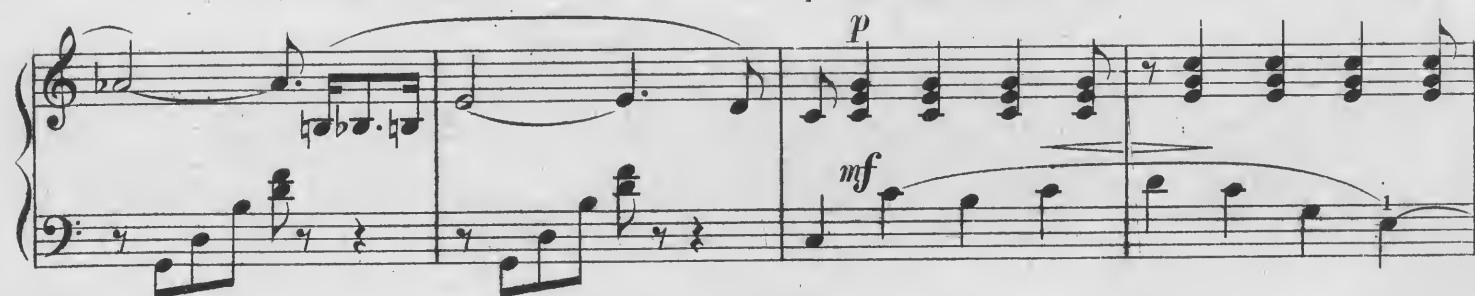
"A NEW JOY"

By Cora D. Rohland.

Allegro moderato ♩ - 112.



piu mosso - 168.



First system of music. Treble and bass staves. Treble staff has fingerings 5, 4, 3, 5, 2. Bass staff has fingerings 1, 2. Dynamics include *rall.* and *ff*.

Second system of music. Treble and bass staves. Treble staff starts with *p* and *cresc.* dynamics. Bass staff has *mf* dynamic. Tempo marking *a tempo.* is present.

Third system of music. Treble and bass staves. Treble staff has *cresc.* dynamic. Bass staff has *cresc.* dynamic.

Fourth system of music. Treble and bass staves. Treble staff has *cresc. molto* and *ff* dynamics. Bass staff has *ff* dynamic.

Fifth system of music. Treble and bass staves. Treble staff has *ff* dynamic. Bass staff has *ff* dynamic.

First system of musical notation, measures 1-4. The music is in treble and bass staves. It features complex chordal textures with many accidentals (sharps and naturals). There are eighth-note patterns in the right hand and sustained notes in the left hand. A fermata is placed over the final measure of the system.

Second system of musical notation, measures 5-8. Continuation of the complex chordal texture. The right hand has more active eighth-note patterns, while the left hand remains mostly sustained. A fermata is placed over the final measure of the system.

Third system of musical notation, measures 9-12. Continuation of the complex chordal texture. The right hand has more active eighth-note patterns, while the left hand remains mostly sustained. A fermata is placed over the final measure of the system.

Fourth system of musical notation, measures 13-16. Continuation of the complex chordal texture. The right hand has more active eighth-note patterns, while the left hand remains mostly sustained. A fermata is placed over the final measure of the system.

Fifth system of musical notation, measures 17-20. Continuation of the complex chordal texture. The right hand has more active eighth-note patterns, while the left hand remains mostly sustained. A fermata is placed over the final measure of the system.

Dedicated to my friend Clinton Coddington.

SILENT THOUGHTS.

IMPROMPTU.

by A.M. Rubelmann.

Tempo moderato.

The first section of the score is in 3/4 time, marked 'Tempo moderato'. It begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with a crescendo (cresc.) leading to a forte (f) dynamic. The left hand provides a harmonic accompaniment. The section concludes with a repeat sign and a 'Tr.' (trill) marking.

The second section continues in 3/4 time. It features a more complex rhythmic pattern with eighth and sixteenth notes. The right hand (r.h.) and left hand (l.h.) parts are clearly delineated. The section ends with a repeat sign.

Andante con moto.

The third section is in 4/4 time, marked 'Andante con moto'. It begins with a piano (pp) dynamic and the instruction 'una corda' (one string). The right hand plays a series of sixteenth-note chords, while the left hand plays a slower, more sustained accompaniment. The section concludes with a repeat sign.

Andante cantabile.
Con molto espressione.

a tempo.

l.h.

mf

Presto.

f

rit. p

mf

f

ritard.

f

ff

ritard.

Tempo primo.

mf

crescendo.

tr.

r.h.

l.h.

Ad.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with a descending line and a final cadence. The voice part is in the upper register, featuring a melody with a descending line and a final cadence. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The piano part includes fingerings (1, 2, 3, 4, 5) and a final cadence. The voice part includes a final cadence.

The musical score for 'The Bird Song' is presented on two staves. The upper staff, marked with a treble clef and a key signature of two flats (B-flat and E-flat), contains a series of eighth notes grouped into four measures, each with a slur. The lower staff, marked with a bass clef and the same key signature, contains a series of eighth notes grouped into four measures, each with a slur. The notes in the lower staff are numbered 1 through 5, indicating fingerings. The score is set against a background of stylized trees and a landscape.

8

pp

Dedicated to Mr. E.W. Stamm.

MEMORIES.

Words by M. Hedderwick Browne.

Music by Waldemar Malmene.

Tempo moderato con espressione.

mf

1. Oh, love, since we two bade good-
2. The dear - est treasure that I

bye! The re - gal ro - ses rich per - fume But
hold To just one rose your lip did kiss; His

rallent.

calls the wild tears to my eyes And brings me dreams of pain and
gold - en store no mi - ser hoards Nor priz - es more than I do

a tempo.

gloom 'Twas 'mong the ro - ses, oh sweet-heart! That
this; Yet bit - ter are the tears mine eyes Up -

all our fare-well words were said; Each sum-mer from their graves they
on its withered pet - als shed; Poor ghost of glo - ry, once mine

rise, But you to me are dead, are dead. Each
own, Like it your love is dead, is dead. Poor

sum-mer from their graves they rise But you to me are dead, are
ghost of glo - ry once mine own Like it your love is dead, is

dead.
dead.

ritard. *a tempo.* *ritard.*

Strassberger's Conservatory of Music.

2200 St. Louis Avenue.

One of the regular pupil Recitals took place at Strassberger's Conservatory of Music last Thursday which was well attended. Almost all the numbers were rendered in such a perfect manner calling forth well deserved applause.

That the pupils have received the best training under the corps of the accomplished Instructors of this Institution was self evident from the great interest the pupils manifested.

These Recitals are of the greatest advantage to all pupils, giving them an opportunity to get familiar of playing before an audience whereby they gain confidence and overcome nervousness.

Following pupils participated: *Piano Solo's and Duet's* Misses Dulu Harting, Annie Geyer, Nellie Hull, Lillian Brown, Lillian Vette, Clara Vogelsang, Paula Ruge, Lulu Griesse, Annie Von der Ahe, Lillian Distelhorst, Edna Wright, Alma Meyer, Harry Droste and Edwin Stockho. *Vocal Solos, Duets and Choruses*, Misses Mary Lange, Adelie Krenning, M. Barth, Lola Scholtz, Lillian Vette, Jeanetie Beardsley, Alpha Hall, Annie Meise, Lydia Backus, Clara Vogelsang and Mrs. F. W. Hassebrock, L. Barths, Adalia Dauerli, M. Strassberger. *Violin Solos*, Mr. Max Gottschalks.

The above pupils receive their instruction from the following teachers: Professors Louis Conrath, Piano; Guido Parisi, Violin; Miss Mary N. Berry, Vocal.

The next pupil Recitals take place March the 4th and 5th, 1898.

Mendelssohn Musical Society.

Unable to personally attend the second Concert of the "Mendelssohn Musical Society," which took place Feb. 18th, Mr. August Boette the musical Director sends us, in response to our request the following account of the society.

Organized 1890 from a small beginning I am now after eight years surrounded by 35 earnest young men, meeting every Wednesday Evening at our hall, Park and St. Ange Ave. Their sole object is mutual improvement in music. As our last programme shows I find it necessary to cover nearly all the whole field of music from classic to popular in order to please our hosts of friends who who regularly attend our Concerts. Formerly we only gave one or two Concerts a year but our success has been so great, that we now give four Concerts besides two evening excursions on the Mississippi. The following well known Soloists assisted us in our last Concert: Misses Julia Gross, Soprano, and Susie B. Cuddy, Violin, Mr. Louis Retter and Mr. P. G. Anton, Cello. All the solos as well as the instrumental selections of the Society were encored. Present Officers are Messrs. August Boette, Director, Ed. A. Kuhn, President, M. Wildsdorf, Vice-Pres. Aug. W. Abe, Sec'y and N. S. Hall, Treas.

**PAUL MORI.**

Mr. Paul Mori, one of the most accomplished musicians in our midst, who contributes one of his compositions in this month's "Musical News," has been a resident in St. Louis since 1882, is a native of Bern, the Capitol of Switzerland. He is a descendant of an old Huguenot family, which sought refuge in the land of freedom when religious intolerance swept through France with deadly fury. Mr. Mori's parents were musicians; his father was a teacher of singing in the public schools of Bern, his mother an accomplished Oratorio singer; his innate musical talent is therefore easily accounted for. His musical education was already begun when he was five years old; his school education was by no means neglected for he attended the Gymnasium, which implies a classical course in languages and literature, till his seventeenth year. On arriving in this country he accepted a position in a school which he held for five years, during which time he played the organ in a church besides giving private lessons. Love for Music however, was greater than the drudgery of teaching school, hence he resigned his position and devoting himself entirely to music, studying Harmony with Mr. E. R. Kroeger and Piano with Mr. Ch. Kunkel. He was appointed Organist of St. John's Episcopal Church, remaining six years; educating the Choir to such a point that they were able to perform works like Gounod's Redemption, Mendelssohn's 42d Psalm, Gaul's Holy City, etc. An offer from St. George's Episcopal Church induced him to resign the engagement at St. John Church. As a teacher Mr. Mori has been very successful, having taught four years at the Forest Park University and for the last five years he has been one of the principal professors of the Strassberg Conservatory. His talent as a composer may be judged by the following works which have been published and are much in demand, viz:

Psalm 23d for Chorus, Soli, Organ and String quartette. Te Deum in E-flat. "Magnificat" and "Nunc dimittis." Festival Communion Service in D-flat. "In the beginning was the word," (Christmas Cantate.) "Come unto me," Motette, and a number of other anthems. His Menuet in E-flat for Orchestra was played by the St. Louis Symphony Orchestra. "La Senorita" for full band was played by Sousa's band. Also a large number of piano compositions have been published, all of which bear the stamp of originality, although his special gift seems to be for sacred music; at present he is engaged in the composition of an Oratorio, which he expects to produce at an early date with Chorus and Orchestra. His appearance as Piano Soloist at numerous Concerts, and his organ recitals of classical works testify to his executive abilities.

Mrs. Cora D. Rohland.

"The Musical News" publishes in this issue a composition from the gifted pen of Mrs. Cora D. Rohland, wife of Dr. Charles B. Rohland, of Alton, Ill., a lady whose name is to well known to the readers of this journal to require an extended introduction. A brief sketch however, may be of interest, as showing what untiring energy and devotion to the musical profession may accomplish when united with executive ability of the highest order.

A native of Alton, Mrs. Rohland studied Piano, Organ and Theory successively with Joseph Floss, A. J. Creswold, Robert Goldbeck, Egmont Froehlich, P. G. Anton and W. H. Sherwood. She was for seven years organist

at St. Paul's Church in Alton. In 1884 she founded the Mendelssohn Society, one of the first ladies' musical societies in this part of the country. She was seven years its Director, and in 1891 organized the Dominant Ninth Ladies' Chorus, which now numbers fifty-five active and 150 associate members, and under her efficient leadership has attained rank second to no similar organization in the West. Mrs. Rohland is also closely identified with the St. Louis Musical Club and the Choral Symphony Society of St. Louis. Her brilliant success in organization and direction is a proof of her executive genius and enthusiasm, and the fact that she has done all this work without compensation and purely for love of music bespeaks a rare devotion to her art. In the midst of a busy life she has found time also for musical composition. Several of her songs have been rendered with great success before St. Louis audiences. Perhaps in no one direction is her perfect conception of the spirit of music more evident than in mastery of the difficult and important art of the accompanist. She has an enviable reputation among the vocal artists for the sympathetic and almost faultless character of her accompaniments.

Mrs. Rohland possesses one of the largest and finest musical libraries in the West. Her husband is also a lover of music, so that an atmosphere of art ever hangs around their hospitable home. In musical affairs Mrs. Rohland is an acknowledged authority with all who know her, and her opinion in such matters is regarded as conclusive. She is attached to the Faculty of Shurtleff College as musical lecturer. In this capacity she recently delivered an admirable address upon the theme: "Some Characteristics of Song-Writers." The songs, selected as illustrative of the various composers discussed, were charmingly rendered by Mrs. W. A. Bonsack of St. Louis. Mrs. Rohland's second lecture, to be delivered in a few weeks, will be upon "Organ Music," and will be illustrated by Wm. D. Armstrong, the Director of the Shurtleff School of Music.

MRS. JNO. W. LEVERETT.

Mrs. C. A. LEWIS, nee Kulp, who has been singing so successfully at the Musical Clubs recently, possesses a lyric voice of high range; although it is not strong yet its musical and sympathetic is captivating, it is flexible and highly cultivated, her trill is like that of a bird. Her tone attack, phrasing and enunciation are all that could be desired. Mrs. Lewis has been asked by the Musical News for a picture and sketch of herself. She replies, "I have no picture, and nothing to say of myself, except I want it understood that I have never had but one teacher, my aunt Mrs. Kate J. Brainard. I owe all I am as a singer to her, and shall never study with any one else as long as she teaches. I know she is an "all around" teacher, and with such training one does not need to make a change or go from home, I have had much to overcome in my voice, including a severe tremolo. But I have studied hard, and this added to the skill and patience of my teacher, who never allows the smallest trifle to escape her greatest care, has enabled me to sing some. I am well aware however that I have still a great deal to learn and overcome. I hope also to overcome my severe nervousness which I feel is a great hindrance to me." Mrs. Lewis sang at the last Recital of the St. Louis Musical Club as a guest, three beautiful selections in a highly artistic manner.

Mr. Kroeger says of this young singer: "Mrs. Lewis has sang several solos for me, and I take great pleasure in heartily recommending her. Her voice is unusually rich, her intonation true, her musical intuition is remarkable, and her method is excellent. She is moreover an uncommonly good reader. Mrs. Lewis will certainly do satisfactory work in a good quartette choir."

When Mrs. Lewis sang at the Meeting of Music Teachers at Pertle Spring the Sedalia Democrat said her the following graceful compliment:

"Mrs. Lewis has studied four years, being now only 22 years of age, and has never had but one instructor, her aunt, Mrs. K. J. Brainard, that veteran voice trainer in St. Louis who has turned out so many artistic singers. Mrs. Lewis possesses a light soprano voice, which is both flexible and brilliant. She sings with good style and has an excellent conception of the author's meaning, and is artistic in her interpretation. Her method is excellent, and all look forward to a brilliant future of this talented young singer."

Voice Culture.

By Waldemar Malmene.

There is probably no branch of a musical education less understood and the cause of greater imposition on the part of professing voice teachers than voice culture. To the majority it means nothing more than to learn a certain number of songs, singing the melody fairly correct and to know the words; this will no doubt suffice when there is no greater aim than entertaining friends privately and for social recreation. But when the possessor of a voice has the idea that his vocal organ is something above the average singer, and that by the cultivation of the same he would be able to appear in public, the stage, concert room or church, then it is but right that he or she should consider the necessary qualifications. Neglect or indifference in this respect can but bring disappointment and other evil consequences, which might be prevented if the aspirant would subject himself to a strict self-examination or trust to the opinion of an honest and impartial teacher. A few of the most essential qualifications will now be mentioned for the benefit of those who might contemplate a professional career.

First. The foundation should be a voice that has a compass of two octaves.

Second. The quality of the voice must be resonant, and melodious yet of sufficient power to enable the singer to fill the auditorium of a large hall without appearing exhausted.

Third. It is important that the lower as well as the highest tones are musical; the former should not resemble a growl nor the latter degenerate in mere screaming. If a word cannot be distinctly uttered with either of the extreme tones, then they should be avoided as not being musical. Most singers, especially ladies, lay too much stress on producing high tones especially at the end of a song.

Fourth. Avoid by all means to force the voice beyond its natural and reasonable compass; it is sure to have injurious effects, such as paralysis of the vocal cords, etc., which can never be remedied. Human vanity shows itself in more ways than one, but generally a penalty follows.

Fifth. A singer cannot expect to gain any very high position unless he has a sound musical education, and is able to play the piano tolerably well.

Sixth. To be a good sight reader is absolutely necessary, especially to those who look for a position in a Church Choir where new compositions are expected every Sunday.

Seventh. Unless a singer possesses an emotional temperament, that can enter into the spirit of the poem and composition, he can never touch the heart of the listener.

Eighth. Elocutionary studies naturally must suggest themselves to all who expect their enunciation to be sufficiently distinct in order to be understood by the audience.

Ninth. It is absurd to sing songs in a language that the singer does not understand and which he has never studied.

Tenth. I order to be a successful professional singer the first six months ought to be devoted to correct tone production before any songs are attempted.

Eleventh. A singer must have a strong constitution and be possessed of great energy and perseverance, for the requisite amount of labor, in order to gain the goal of his ambition.

Twelfth. Breathing exercises, judiciously undertaken, should also form part of a vocal curriculum for the sustaining of tones.

These are a few of the most essential requisites to insure success.

(TO BE CONTINUED.)

About Pianistic Bad Habits.

By R. ECCARIUS-SIEBER.

(Translated from the German.)
Continued.

In order to perform a composition correctly it is advisable to understand first its form and construction, the motives, sections and periods of the same. When the formation of periods is recognized then it is proper to discover those tones which by their metrical, rhythmic or melodic position may be considered as the climax of the musical idea, and give them more or less prominence according to the character of the composition. By this means we will soon discover the symmetry in the arrangement and construction of the periods and observe likewise how the different periods are connected one with another developing the idea still further; how new or old motives present themselves in new forms until the composition in this manner appears satisfactorily to our mind.

Much attention is necessary to keep strict time. There can be no music without time. Has not Robert Schumann said expressly in his "musical rules" which are recommended to every musical student "Play in time; the playing of some virtuosi is like the walk of an intoxicated person. Do not imitate them."

It is hardly necessary to say that eighth and sixteenth notes should not be confounded with each other; but special warning is given to the frequent fault, we might almost say it is a "favorite" one to slight through indistinct playing eighth and sixteenth notes, at the end of a measure, especially in closing passages. What nervous unfinished impression does not the shortening of measures, the want of clearness, the hurrying and helter-skelter of the *tempo* make upon the listener. The blame may be attributed mostly to the fact that the *tempo* not being understood and taken too rapidly. The player should therefore make it a rule, to take the *tempo* at times at so moderate a pace that every figure, every passage, every nuance can be played with faultless clearness and clearness. With amateurs it is without a doubt the metronome which does much mischief; for instance when one of Beethoven's Sonatas the quarter-note is marked at the rate of 152 with the Metronome the *tempo* is hurried for fear of playing a little too slow instead of taking into consideration that through a slower and cleaner playing no composition is dishonored but through hurry it is. It is an old experience

that before running we must learn to walk. Further more let the player be particularly careful in paying strict attention to rhythm. Dotted notes must neither be shortened nor prolonged; rests must be strictly observed; complicated rhythmic passages must be analyzed with care before playing them. Triplets and sextuplets, and the less frequently occurring Quintuplets must be performed in strict time.

A frequent and dangerous vice is the ignoring of rests at the end of the parts especially when they have to be repeated. How often does not in 4—4 time a part conclude with the first quarter notes having rests upon the second and third quarter before it begins again with the fourth. Is it therefore not a sign of thoughtlessness, if not absolute deficiency of rhythmic feeling, if these rests are either simply ignored or abbreviated? Lastly let it be observed that players frequently begin a composition either too slow or too fast or in fact commence without having a clear idea of the tempo. Consequently the right *tempo* is only discovered as the player progresses with the composition, which certainly leaves the impression of unfinished work for as Robert Schumann says "dragging and hurrying the time are equally great faults."

While a few of the most essential pianistic bad habits and mistakes have been pointed out in the foregoing remarks, we will add a few words regarding proper mode of practicing before proceeding to the discussion of practical fingering and the employment of the pedals.

We will not attempt to answer the question what pieces should be played and practiced. Taste and talent differ, but Schumann's warning should be heeded "You should neither play bad compositions nor listen to them unless you are forced to do so;" also "As regards the choice of pieces consult older people, you will thereby save much time" and lastly "if any one places before you a composition with the request to play it, read it over first if it be new to you."

To play a composition *prima vista* is a difficult art requiring constant practice but brings with it as reward the highest musical treat, that without much laborious practicing one is able to enjoy at any time works which excite our interest. In order to learn to play at sight one must commence with easy compositions and before beginning to play see that the *tempo*, rhythm and tonality are understood; passages which appear difficult must be carefully examined, taking the fingering also into consideration, playing them once or twice with the left or right hand through—only after these preliminaries should the attempt be made to play the piece in a moderate *tempo* in order to avoid the disagreeable bad habit of a stuttering sort of playing. Daily if possible, should such practice be continued, proceeding only gradually to more difficult pieces, but all one-sidedness must be avoided. There are performers which can play dance music very acceptably, possessing great dexterity, while they can decipher operatic melodies and Sonatas

only with great difficulty and *vice versa*. Besides a composition should be played through to the end, never play only part of it. There are pianists who begin any piece laid before them but are totally unable to go through with it. Such botchery can neither satisfy the player nor the listener. It should be a matter of principle with every one to play everything which is attempted, good and perfect and as R. Schumann expresses it "It is better to play easy pieces correctly and good than difficult ones only moderately well."

The proper execution of a composition depends more or less upon a correct mode of fingering. How many transgress alas in this respect. The scales and the arpeggios of the Triads and Dominantchord with their inversions form the basis of our future practical experiences, and give us at the same time a sufficient hint for the choice of correct fingering. A *legato* passage must be played without the least interruption of binding the tones together; this fault, which occurs too frequently, must be vigorously exposed, it is due to incorrect fingering which prevents the connecting of tones and causes a "jumping" of the fingers. If passages progress diatonically then the fingering of the scales according to the tonality of the piece, cannot leave us in any doubt; but if at the same time modulations into other tonalities occur, or frequent accidental signs (sharps, flats or naturals,) than the general principal will assist us "to take the thumb always upon the key preceding the upper or black keys where the passage cannot be finished without putting the thumb under again. At all events never use the thumb for upper (black) keys when a white key has to be struck previously and it is preferable in this case to omit some other finger in order to place the thumb in proper time. If it be possible avoid using the thumb on the upper keys in Chord passages; more especially in such Chord positions where the third or fourth finger was before employed upon the lower white key as thereby a perfect connection with the thumb upon the black key will always be impracticable requiring a great deal of practicing. On the other hand one need not be afraid to use the thumb on the black key in Chord arpeggios where the connecting of the keys can be easily effected and whereby frequent changes of the position of the hand is avoided (as is the case in the chords of E flat, A flat, D flat major etc.) Furthermore adhere in general to the principle of the exact stretching of the hand in Octaves nor changing its position; do not seek to equate the placing of the thumb under a finger or *vice versa* through difficult and long distance stretchings. In chord arpeggios, which only extend to the tenth, as they are often met with in many accompaniments of the left hand, the placing of the thumb under can conveniently be avoided through stretching.

(TO BE CONTINUED.)

Who is Musical?

Some time ago there appeared in "Deutsche Rundschau" an able article from the pen of Dr. Carl Biloeth, discussing the question "Who is Musical?" Leaving the philosophical and speculative part of the dissertation, it is interesting to pass to the practical side of the question. The doctor asks: "Can every person be called musical who possesses the ability to recognize the difference in pitch, timbre and strength of tones, as well as the ability of distinguishing those tone qualities during rapid changes and ensemble effects?" This cannot be answered unconditionally in the affirmative, for we cannot observe directly what is going on in another person, and can only indirectly make conclusions from physical external facts. If rhythmical feeling is an essential requisite and criterion of what is called "musical", then we seldom meet with one among the cultivated nations who is totally unable to join or imitate correctly the rhythmical movements which are seen or can be heard. Yet there are cases on record of some of the greatest musicians who were unable to march or dance in time, or who could do so only with great difficulty; of these Dr. Biloeth mentions Beethoven and the great songstress Malibran, the latter being especially fond of dancing.

"Much more frequently do we meet with people who cannot correctly repeat a tone that has been sung to them, and who do not recognize the difference between a quarter of a tone or a half tone. Singing out of tune in opera, where but few direct their attention principally or exclusively to the music, is scarcely observed by a fourth part of the audience and a still smaller number are able to notice the tremolo in singers. Oftimes, especially with beginners in vocal culture, false intonation is not always a proof of being "unmusical"; it is frequently but the consequence of inattentive hearing and unskillful motion of the muscles of the larynx, which can be overcome as soon as the perception of incorrect tone has been awakened. The singing out of tune by artists on the stage may be attributed to physical cause, such as excitement, fear, and over-exertion."

Most people can distinguish between soft and loud tones, also whether they are produced by string or wind instruments, yet not all can distinguish tone relationship. Many believe that they sing a song correctly when they actually reproduce the rhythm, taking any tone that suit their fancy and frequently remaining always upon the same sound. Such singing can often be heard among illiterate people and could not be called "musical"; they may have a passion for music but it is a kind of childish pleasure in rhythm and tones, such as other people take a delight in brilliant colors without having the least gift for the pictorial, and who, upon examination by a specialist, would be called color-blind as far as being able to distinguish colors at a certain distance.

Dr. Biloeth then relates his experience of playing a melody in one key and the accompaniment in different keys without the listener

being able to distinguish the harmonic incongruity; this leads him to say "Yes, there exists a perfect psychical indifference about all tone perceptions, especially against chord combinations, which might be called unharmonic nihilism, or harmonic deafness."

There are many who cannot distinguish intervals which exceed that of a third, yet these are the musically deaf persons who exert themselves in applauding at a concert more than those really musical. It is related that when Von Buelow appeared in this country for the first time his attention was drawn to a gentleman occupying a seat in the front row who, at the conclusion of a composition, clapped his hands most energetically and materially helped to have Von Buelow reappear on the stage and bow his acknowledgements. When the concert was over, Von Buelow requested to be introduced to his enthusiastic admirer, but imagine his surprise when he was told that he was stone-deaf. It is a well-known fact that musical talent is not always inherited, and that children of musical parents are by no means always musical; also that talent for music and the ability to sing a melody which were entirely wanting in early childhood have sometimes manifested themselves suddenly at the age of twelve and thirteen years.

(TO BE CONTINUED.)



Mrs. Emily Boeddecker, nee Porth, was born at Bodenheim, a suburb of Mainz, Germany.

Her uncle Dr. Rothstock and wife, of Heidelberg adopted her when she was but two years old. The Doctor's wife was highly educated in music and gave the first lesson to little Emily when but five years old. Her progress was so great that in her 13th year she played the classic compositions of Beethoven, Bach, Haydn, etc. When 17 years old she came to New York and soon found engagement in some of the best Institutes in Galway, Balston near Saratoga and later in the City of New York at the well known "Simmons Institute." Here she made the acquaintance of Signora Taravalli, the famous voice teacher, who often engaged her at that time for Concerts.

Miss Porth was every where received with greatest applause and her future success seemed secure. The well known lawyer Blumenstiel introduced her in society, but her career was interrupted through the sickness of her mother. She returned to Germany where she completed her studies at the Conservatory of Vienna after her mother's death. Thirteen years ago she again crossed the ocean and settled in St. Louis, enjoying a large patronage as a teacher. How thorough her mode of instruction is may be gathered from the fact that Miss M. Pirscher, now the wife of Rev. Dr. Romberg, one of her pupils, is now studying at the "Hochschule fuer Music" at Berlin. Among other well known pupils of hers are Miss Emilie Detering, Miss Emilie Kauffeld and Dr. Schuricht's children, a prominent Southside Citizen, in whose family Mrs. Boeddecker has taught for ten years.



A. M. RUBELMANN.

The Musical News takes pleasure in presenting to its readers the picture of Mr. A. M. Rubelmann, whose Impromptu "Silent Thoughts" appears in this month's publication, which is not to be judged by comparison with any of the compositions by the great tonemasters nor those of other experienced musicians of lesser light. "Silent Thoughts" commends itself however in many respects; it is Mr. Rubelmann's first attempt in composition and as such designated *Opus* one; as such it is satisfactory evidence that the young man, who never had any previous instruction in either harmony or composition, has a natural talent for melody, symmetry which shows itself in the architectural construction and also a fair idea of musical development as seen in the introduction and cadenzas which stamp it in a certain degree with originality far above many publications of more pretentious composers. May these innate gifts induce our young friend to thorough and systematic study and defer compositions for some time; talent is a precious gift but without hard study it will accomplish little. Mr. A. M. Rubelmann, born in St. Louis, August 6, 1881, is the son of Mr. G. A. Rubelmann, President of the Rubelmann Hardware Company, who as an enthusiastic but unassuming amateur assisted in 1871 in the organization of the Haydn Amateur Orchestra in conjunction with Messrs. Emil A. Meysenburg, Van L. Runyan, John A. Kieselhorst and Hubert Primm. Mr. Meysenburg was unquestionably the prime mover in establishing the same and to the united energy of all these gentlemen St. Louis owed much for the cultivation of orchestral music.

Notes from Sedalia, Mo.

The series of recitals given under the direction of Mr. J. Lenzen have always been delightful features in musical circles and always

looked forward to with interest by all lovers of good music.

The last monthly recital: "An evening with American and German Composers" occurred on February 5th, at Kimball Hall. The general verdict was, that the playing showed most excellent instruction from their teacher and intelligent application on the part of the students. Mr. Lenzen's pupils possess remarkable accuracy in touch and tempo. Miss Beulah Harris and the pupils of Miss Davis' Violin Class assisted.

The two Vocal Solos by Miss Harris were greatly appreciated and rendered with all the beauty, sweetness and power of which that popular singer is capable. The features of the evening were the Tanhaeuser March, arranged by Liszt, played by Miss B. Talmadge; Violin Concerto, A minor by Acolay, Master J. Lenzen; Last Hope by Gottschalk, Miss Fay Brown, and Triumphal March by Lenzen, performed by 6 little pupils under 8 years: E. Parson, S. Wills, L. Hull, DeWitt, M. Lenzen and K. Hoffmann. Others who took part in the programme were: Misses E. Collins, M. Clopton, F. Chasnoff, J. Clark; Masters O. Raiffeisen, J. Chasnoff, D. Hoffmann.

Mr. O. H. Tiedes' School of Pianoforte playing assisted by pupils of Mrs. W. D. Steele gave a recital at Y. M. C. A. Hall, February 10th. I understand all did exceedingly well and the programme was in every way up to the high standard of this school.

The recital given by Mrs. Donahoe and her pupils on February 12th, was a success in every way. The vocal numbers were sung by Mrs. W. D. Steele's pupils. The following programme was executed:

Piano duet: Ruins of Athens by Beethoven, Misses Ingram and Curren; Rigoletto Fantasy arranged by Liszt, Miss E. Townsly; this performance was a master-piece, played with brilliancy, feeling and dash; Piano duet: H. Puritani arranged by Berg, Misses Townsly and Kingsbaker. The piano solo: "On the Meadow" performed by master E. Billings was played with excellent technique. Piano duet La Grace by Bohm, Misses A. Phipps and H. Letts; Morceau Caracteristique by Wollenhaupt, Miss E. Shields; Piano duet, Sansouci by Ascher, Misses Neal and Gilliland; Serenade by Schubert-Liszt, Mrs. Johnson; Piano solo, The Joyful Peasant by Schumann,

Miss B. Ingram were performed excellent and in good time. The vocal numbers by Misses I. Meyers, I. Collins and L. Neal were brilliant, sung in excellent voice. It was one of the best recitals of the season.

The Ladies Musical Club gave an open session Wednesday Morning, February 16th. The following programme was given: Chorus "Voice of the Wind," Barnby, Ladies Musical Club. Solo, "Sweetheart," Hawley Mrs. Kate Houx. Chorus, "Lullaby," Brahms, Ladies Musical Club. Cello Solo, "Serenade," Schubert, Mr. Ed. Clay. Trio, "Last Night," Kjerulf, Messrs. Lamy, Faulhaber and Mrs. Silke. Solo, "Don't be Cross," Hawley, Mrs. Cooper. Chorus, "Blow soft Winds," Vincent, Ladies Musical Club. Solo, "Down by the Brook in Maytime," D. Buck, Miss Ida Meyers. Chorus, "Song of the Triton," Ladies Musical Club.

Mrs. Sallie Potter Sneed presided. The Chorus was conducted by Mrs. W. D. Steele and accompanied by Miss Jessie Smith.

The Recital of the Sedalia School of Music under direction of Mrs. R. H. Luckenbill on Friday Evening, February 18th. The programme was excellent and well rendered and very creditable to Mrs. Luckenbill's thorough and conscientious teaching.

The Gregg School of Music gave one of his popular Recitals Saturday Evening, February 19th, at Gregg's Hall. Miss Hunicke the Juvenile Orchestra, Don Shepherd R. Adams, W. Waleman and James Holsman took part in the programme. Mr. Gregg is recognized as among the foremost musical instructors.

Of the many successful musical Recitals given in Sedalia none has given greater pleasure than the one which took place Tuesday Evening, February 22nd, by pupils of Misses Lilly and Beulah Harris at Kimball Hall. All the numbers, without exception, reflected much credit upon both the performers and their teachers. Misses Lilly and Beulah Harris are to be congratulated upon the success of their Recitals. The length of the programme prevents us from entering into details; the following ladies and gents participated in the Concert: Misses Sally and Kate Thurston, Nona Wood, Florence Schultz and Eva Rue Clark, Mary Metz, Lulu Menefee, Brandt, Mary Harris, Allen and May Montgomery and also Messrs. Weise and John Menefee.

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